

SHAHID

/: MARTYR

a film by **Narges Shahid Kalhor**

PRESS KIT

A Michael Kalb Film Production
in co production with ZDF / Das kleine Fernsehspiel
funded by FilmFernsehFonds Bayern and HessenFilm

TABLE OF CONTENTS

Project Dates & Logline	3
Synopsis	4
Directors Statement	5
Cast.....	6
Film Stills	7
Making of	10
The Team	11
Director & Producer	13
Festivals, Awards & Press-Reviews	14
Contact	15



PROJECT DATES

Original Title	SHAHID
Year	2024
Genre	between Drama and Comedy
Length	84 Min
Language	DE, EN, FA
Subtitles	DE, EN
Format	DCP
Color/SW	Color
Aspect Ratio	2:1
Sound	5.1 Dolby digital

A Michael Kalb Film Produktion
in co production with ZDF / Das kleine Fernsehspiel,
funded by FilmFernsehFonds Bayern and
HessenFilm.

TRAILER 1:

<https://vimeo.com/906032677>

TRAILER 2:

<https://vimeo.com/906026637>

LOGLINE

SHAHID is a political drama and a desperate comedy at the same time. It features historical heroes, contemporary criminals, and modern women having to deal with both. SHAHID is a personal film, questioning all kinds of radical ideologies – while not taking itself all too seriously either.



SYNOPSIS (SHORT)

[SHORT]

Director Narges Shahid Kalhor no longer wants to be called “Shahid” (martyr) as her surname and casts an actress as herself, who is supposed to set about changing the family name. All of a sudden, her bizarre great-grandfather appears. A man who was declared a martyr in Iran after his heroic death a hundred years ago and thus bequeathed to his descendants the honorific “Shahid”. He seeks to prevent his great-granddaughter from going through with her plan.

The temporal layers blend into each other and a nerve-racking quarrel arises between the director and her actress. While the format of the film shifts between reality, fiction, theatre and musical,

everyone’s plans come to nought: The director founders on the obstacles of bureaucracy, the actress on the director’s demands, the great-grandfather on the descendant’s stubborn will, and finally the film itself on its own premise. In the process, the film questions all kinds of radical ideologies – while not taking itself all too seriously either.

Shahid is a personal film about the balancing act between coming to terms with the past, with the present, and with one’s own self.

DIRECTOR’S STATEMENT

Although we often talk about feminism and diversity, our narratives remain shaped by male perspectives and dominated by homogeneity. SHAHID consciously breaks the conventional rules, the third wall between creators and viewers to which we have become accustomed in films and visual representations. SHAHID challenges us to anchor femininity, not only visually, but also narratively. This is particularly important when discussing feminist resistance to patriarchal structures and the homogeneity of society. The film aims to bring new narratives to the powerful screen in order to rethink stories or at least faithfully preserve present moments for the future. The Cinemigrante - the cinema of all faces and their stories in the Western world - and femininity are what we are still very much lacking in the film industry today.



NARGES SHAHID KALHOR

Director | Script



SYNOPSIS

The director Narges Kalhor is making a feature film about Narges SHAHID Kalhor. The women in front of and behind the camera are therefore not altogether the same, even though they are both Iranians who have been living in Germany for many years and who are both looking for a solution to the mundane conflicts in their new homeland as well as the frequently deadly conflicts in their old. However, the film is not intended to be an autobiography and does not fit neatly into any one conventional genre, which often brings the team in front of and behind the camera to the brink of despair.

Narges SHAHID Kalhor has been living in Germany for ten years and now wants to change her surname: the word Shahid (German: Märtyrer) is to be struck from her record. For one, she is struggling against her own past, but thus also against the traditions of a patriarchal culture. But then, all of a sudden, her eccentric great-grandfather turns up. A man who was killed about 100 years ago in his fight for what was then considered "freedom" and was declared a martyr. He considers himself a hero and wants to prevent Narges from seeing her

plan through with the help of his dancing mates. A generational conflict breaks out, and soon it becomes apparent what semantic changes some grave ideas undergo over the course of time, and how social role models change. From good to evil, from victim to perpetrator. In the end, however, no one emerges victorious.

The director Narges Kalhor repeatedly meddles in this conflict with her comments and stage directions. She recognises the struggle between obedience to the tradition of the fathers and the need to rebel against it. In the end, Narges SHAHID Kalhor makes the radical decision to kill her grandfather. But before this can happen, the director cancels the filming. It is a moment of solidarity between two different women sharing the same fates.

SHAHID is a socio-critical satire about the duty to resist, not only in Iran, but equally so in the new homeland. The film incorporates documentary, fictional and performative elements, and its visual language exposes the blurred boundaries between heroism and failure.

THE CAST



Baharak Abdolifard
as Narges



Nima Nazarinia
as Great-Grandfather



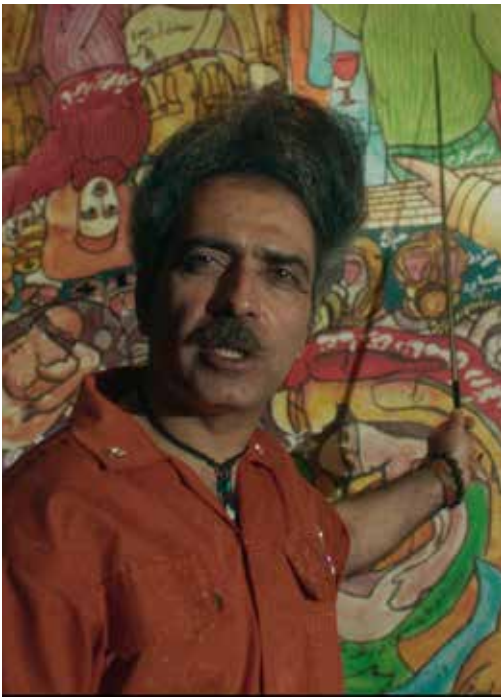
Narges Kalhor
as Director



Thomas Sprekelsen
as Mr. Ribbentrop



Carine Huber
as KVR Employee



saLeh roZati
as Storyteller



Alon Bracha, Zuki Izak Ringart, Roman Singh, Ludger Lamers und Nina Wesemann
as Dancers

In further Roles:

- | | |
|-----------------------|----------------|
| Cameramann Felix | Noah Schuller |
| Costume Desiner Julia | Antonia Meier |
| Sound Recordist Lilli | Lilli Pongratz |
| 1. AD Daniel | Rakim Hazaz |
| Street Sweeper | Armin Makumbo |
| Postal Worker | Thomas Hupfer |

and many more...

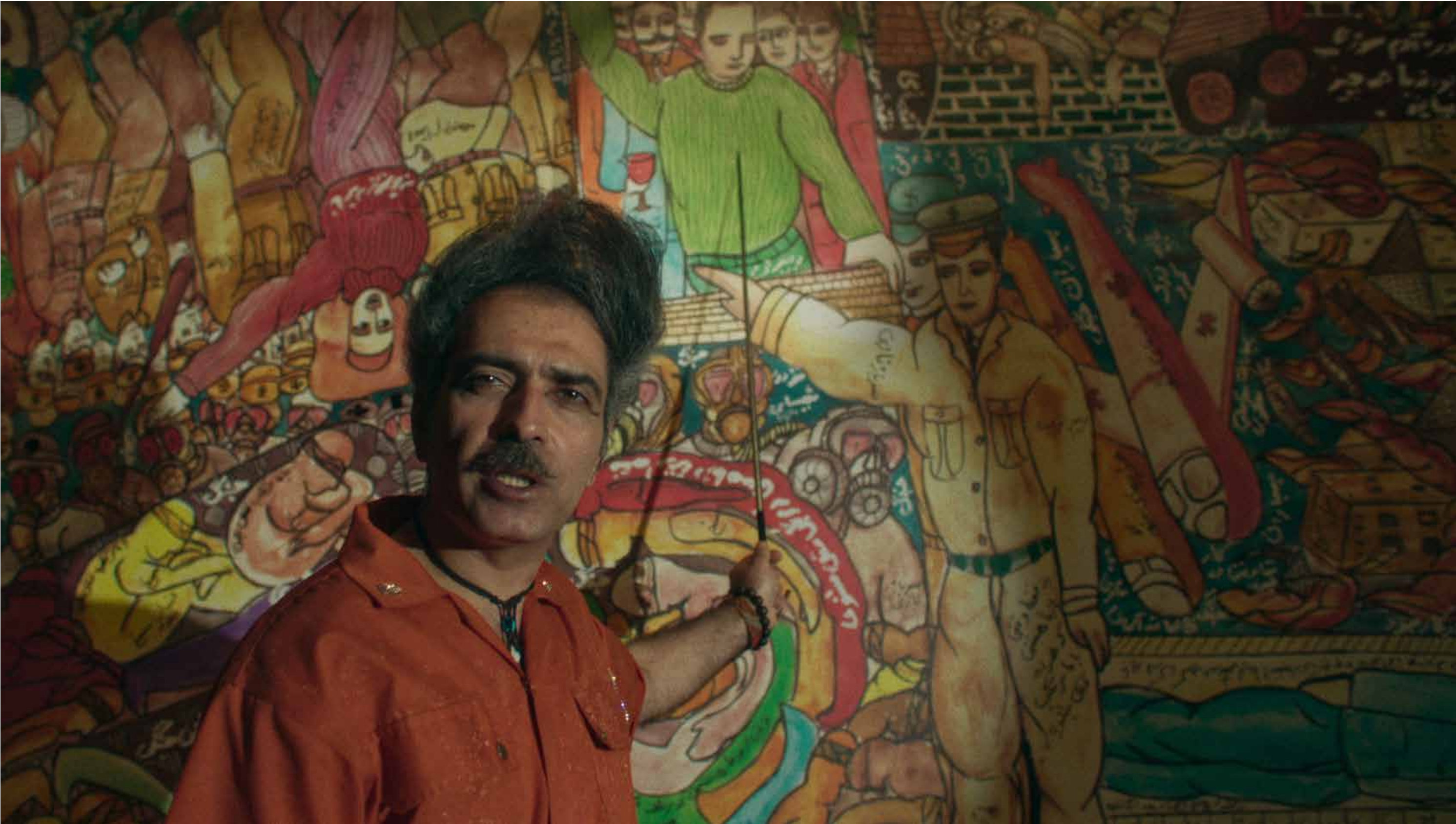




F I L M S T I L L S









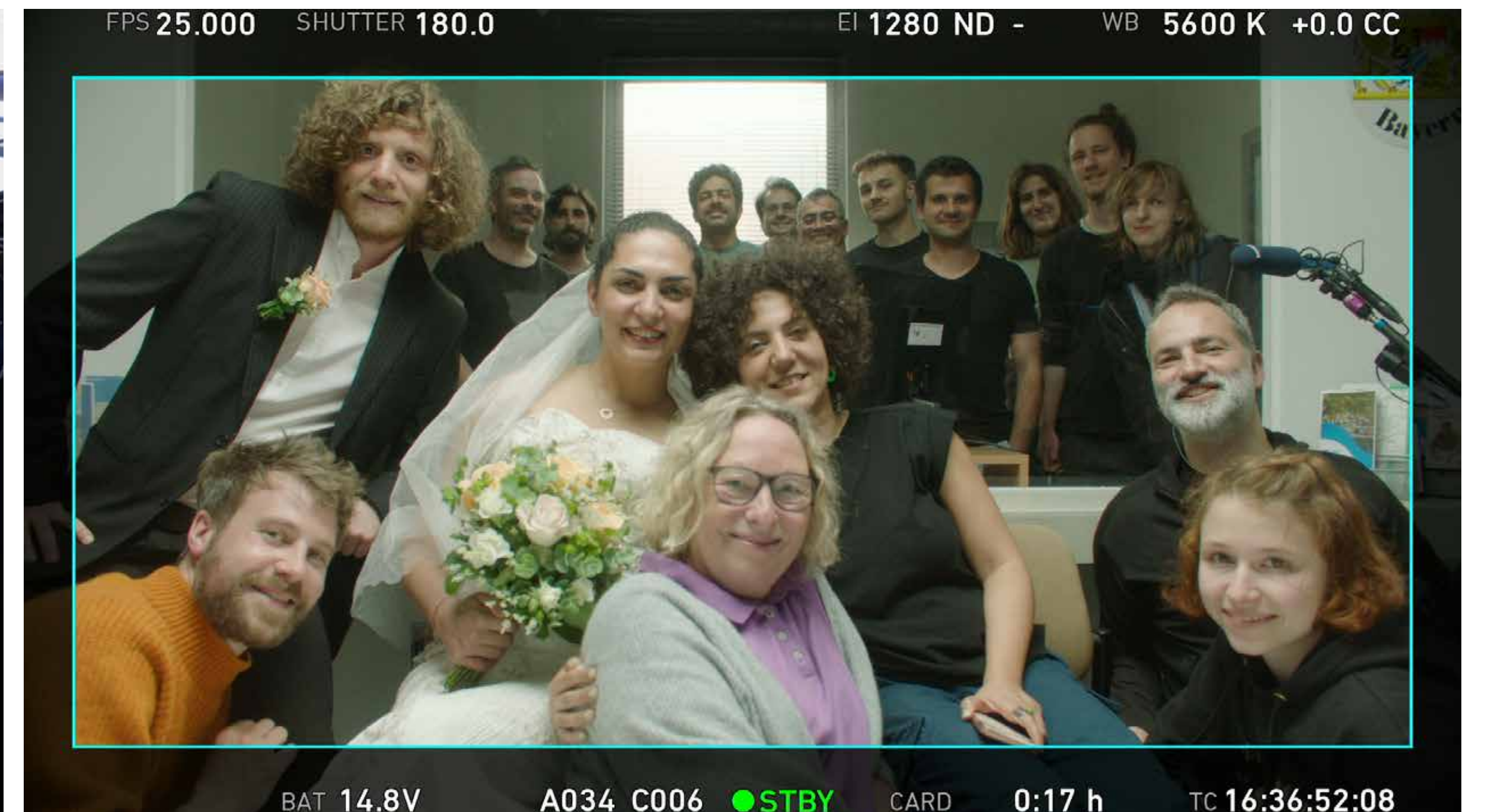
The film was shot in spring 2023 on the film set "Metropolitan Street" in the Bavaria Film Studios as well as in various locations in Augsburg, Munich and the Hinterbergwerk Studio in Wiesbaden.

The film was shot over 20 days with a multinational team consisting of up-and-coming filmmakers and experienced colleagues. The costumes and the large Pardeh-Khani drawings were made by artists in Iran.

In addition to the use of modern virtual studio technology, the post-production team also experimented with AI-generated content.



MAKING OF







THE TEAM

Script	Narges Kalhor & Aydin Alinejadsomeeh
Director	Narges Kalhor
DoP	Felix Pflieger
1. AC	Morteza "Momo" Sobhani
Chief Lighting Electrician	Benedikt Haas
Production Sound Mixer	Jesus Casquete
Production Design	Ann-Kristin Büttner
Costume	Artist from Iran
Choreographin	Nina Wesemann
Editors	Frank J. Müller & Narges Kalhor
Music by	Marja Burchard
VFX	Heimspiel GmbH & Kevin Fuchs
Color Grading	Oasys Digital / Nicholas Coleman
Sound Design	Philipp Huter
Sound Mastering	Andreas Goldbrunner
Producer	Michael Kalb
Production Assistant	Adrian Roth
Commissioning Editor	Lucia Haslauer
funded by	FilmFernsehFonds Bayern Hessen Film & Medien
and many more...	



Narges Kalhor was born and raised in Tehran in 1984. After graduating from high school in 2001, she began studying feature film directing at the Tehran Film Academy. She was mentored by various well-known filmmakers such as Abbas Kiarostami. In 2007, she continued her studies in visual communication at the Kamalolmolk University. At the same time, she worked as a film editor at the advertising film agency ARASB in Tehran and shot five short films. In 2009, Narges Kalhor participated in the Nuremberg International Human Rights Film Festival (NIHRFF) in Nuremberg with her short film “DIE EGGE”. Her application for political asylum attracted international attention due to her being the daughter of the highest-ranking cultural advisor to the then Iranian President Ahmadinejad.

Narges Kalhor

D I R E C T O R

She has since been granted asylum in Germany, where she studied at the University of Television and Film in Munich. In 2010, she received a full scholarship from Vodafone Chance. Her second film as co-director at the film school, “SHOOT ME”, was nominated for the German Short Film Award and won Best Film at the Nonfiktionale 2014. Narges Kalhor now works in the field of film art for various exhibitions and museums. She received the prize for best video art for “KAFAN” at the UNDERDOX film festival in Munich in 2014 and exhibited the video installation “NOSFERATU IS NOT DEAD” as a group work at the Lenbachhaus in Munich in 2016. Her third graduation film “GIS” was nominated for the Starter Film Award of the City of Munich.

In 2019, her graduation film “In the Name of Scheherazade” celebrated its world premiere at Vision Du Réel and was honoured with the Goethe Institute Award for Best Documentary Film at the Dok-Leipzig Film Festival. Narges received the Bavarian Culture Prize in 2019 and the City of Munich's Starter Film Prize a year later. The film screened at several international festivals and received a Swiss cinema release via Cinélibre Distribution in February 2020. The film was shown at the Berlinale Forum in Berlin in June 2021. Her most recent short film “sensitive Content” also celebrated its world premiere at Vision Du Réel, won the Young Talent Award at the Oberhausen Short Film Festival, and was shown at numerous renowned festivals worldwide.

nargeskalthor.de

Michael Kalb, born in 1989, is a graduate of the University of Television and Film Munich (HFF) and works as a freelance producer and director. He gained filming experience abroad, including in the USA and Brazil. He worked as a production coordinator within the Beta Film Group and the HFF Munich and as an editor and presenter at a.tv. With two case studies on the European film market, he contributed several pages to the book “The Business of Film: A Practical Introduction” (Routledge, Taylor & Francis Group). Even as a teenager, he received local film awards such as the Swabian and Bavarian Youth Film Awards for some of his short films. The HFF graduation film “Saudade”, which Kalb produced with the support of the Bavarian Film and Television Fund, was honoured at the International Documentary Film Festival in Amsterdam (IDFA) in 2019. “Solastalgia” opened the “New German Cinema” series at the Munich Film Festival in 2022, where Kalb was also nominated for the Young Producer Award.

Michael Kalb and documentary filmmaker Timian Hopf won the 2020 Augsburg Media Prize in the “Attitude” category with their joint archive, documentary film and book project “Die letzten Zeitzeugen”. The documentary was produced in collaboration with Bayerischer Rundfunk and was broadcast for the first time on 28 October 2020. Furthermore, a book entitled “Die letzten Zeitzeugen im Augsburger Land” (The last contemporary witnesses in the Augsburg region) was created from the more than 53 hours of interview material from the project.

michael-kalb.de



Michael Kalb

P R O D U C E R

FESTIVALS & AWARDS



World Premiere, 16.02.2024

- ★ Caligari Film Prize
- ★ CICAIE Art Cinema Award



International Premiere, 14.04.2024



“Shahid is an intelligent comment on identity and ancestry, especially in the context of a country like Germany, where, if you look or are called a certain way, you are instantly “othered” by society.” fipresci

“A wildly clever film that's part reality, part fiction, part theatre and part musical” Berlinale

Start of Production:

[Narges Kalhor dreht hybrides Debüt „Shahid”](#)

Blickpunkt Film, 20.04.2023

2024 @ Berlinale:

[Ho un cognome di troppo](#)

Corriere della Sera, 04.02.2024

[Interview: Produzent Michael Kalb zeigt neuen Spielfilm auf der Berlinale](#)

Augsburger Allgemeine, 07.02.2024

[Afsun Moshiry und Barbara Wurm im Gespräch mit Narges Kalhor](#)

Berlinale-Interview, 15.02.2024

[Review: Shahid](#)

cineuropa.org, 16.02.2024

[Interview Narges Kalhor & Aydin Alinejad](#)

Fluter, 16.02.2024

[Wie werde ich meinen Namen los?](#)

rbb24.de Film Tipp, 16.02.2024

[Ich brauche nicht mehr Trauer - Interview Narges Kalhor](#)

nd-aktuell.de, 16.02.2024

[Review: Shahid](#)

taz blogs, 17.02.2024

[Berlinale 2024: Shahid – Un autorretrato tragicómico](#)

revistadesbandada.com, 17.02.2024

[BR kinokino zur Berlinale](#) [ab Min. 9.30]

ardmediathek.de, 22.02.2024

[Berlinale 2024: «Shahid»: Relikte der Vergangenheit](#)

cineman.ch, 22.02.2024

[Die Geister der iranischen Vergangenheit](#)

ndr.de, 23.02.2024

PRESS-REVIEWS (SELECTION)

“Shahid is always astonishing, sometimes witty and profound, sometimes wonderfully silly in his goal for deconstruction and in the clash between the desire and reality of German officialdom. An absolutely original and definitely worth seeing film” rbb.de

[Hörfunkbeitrag Shahid NDR kultur](#)

ndr.de, 23.02.2024

[Review: Shahid](#)

Close-up.info [IT], 23.02.2024

[Die neue Vielfalt des deutschen Films](#)

Süddeutsche Zeitung, 23.02.2024

[Berlinale: „Favoriten“, „Ivo“, „Shahid“, „Sterben“ werden prämiert](#)

blickpunktfilm.de, 24.02.2024

[Caligari-Filmpreis 2024 für SHAHID](#)

arsenal-berlin.de, 25.02.2024

[CICAIE Art Cinema Award](#)

arsenal-berlin.de, 25.02.2024

[“Shahid” gewinnt den Caligari-Preis](#)

filmdienst.de, 25.02.2024

[Zwischen Zensur und Exil](#)

artechock.de, 07.03.2024

[Call Me By My Name](#)

FFF-Bayern News, 07.03.2024

[Being the Other in Germany](#)

fipresci.com, 11.03.2024



CONTACT

Michael Kalb Film Production
Bei den Eichen 4 / 86424 Dinkelscherben / Germany

info@michael-kalb.de
+49 170 973 9901



SALES

Filmotor | Michaela Čajková
Kaprova 42/14 / Prague 1, 110 00, CZ

michaela@filmotor.com
+420 721 006 421